

The Frasers, by MacIver. William Maginn (head of table) surrounded by contributors to his intemperate *Fraser's Magazine*. Carlyle called the periodical "a chaotic, fermenting dung-hill heap of compost".

JOHN CROSS: *The Rise and Fall of the Man of Letters. Aspects of English Literary Life since 1800.* 322pp. Weldentfeld and Nicolson. £3 3s.

ANDER MACMILLAN was pregnant with a multiple birth of literary biographies. The midwife was to be John Morley. How to name the progeny? Short Books on English Authors? Masters of Literature? "I am more and more averse," wrote Morley, "to 'Men of Letters.' To call Bunyan or Burns—in my nothing of Shakespeare or Bacon—by that title is not good." To which Macmillan replied: "Carlyle applies it in his *Hero-Worship*." Macmillan hero-worshipped his great compatriot:—"to Johnson, Rousseau, AND BURNS." So Carlyle, "or whom the man of letters was 'our most important modern person', a good fairy-godfather, good or bad, to the nineteenth century's most influential series of short books on British Masters of literature. Two generations at least were brought up on Macmillan's *English Men of Letters* without stopping to think about the aptness of the baptismal name. It has been left to a later generation, in the person of Mr. John Gross, to set us thinking.

What Englishman today would declare his profession as "man of letters"? Yet *homme de-lettres* would not look pretentious in a Frenchman's passport or on his *déclaration de l'hypothèque*. What English writer would, without whimsically in defecation, address so older writer by the English equivalent of *Cher maître*?—as indeed, in French and in England, the Polish Joseph Conrad was wont to address the

American Henry James. For all we have a Royal Academy of (visual) Arts, and a British Academy devoted to the moral and political sciences, we either do not take ourselves seriously enough as a nation of scribes, or we are too modest, or too self-conscious, to set up anything as pontifical as an equivalent of the Académie française. A step in this direction was taken half a century ago, largely at the instigation of that *homme-de-lettres pur excellence*, Edmund Gosse, with the formation of an "academic committee" within the Royal Society of Literature. Like Robert Bridges's Society for Pure English a few years later, this was altogether too un-English an activity to last long.

Yet the designation "man of letters" has, or has had, its uses. Mr. Gross applies it, not to Shakespeare or Burns or to any creative

written as such: but to critics and essayists, hellecists and literateurs, expositors and duns. Such men existed before 1800, where this book begins, but there is some logic in beginning where there is the rise on the graph was nearing the top and tracing the descent to our own day. There are two descents, that of the respectability of the designation itself, and that which records the decay of a culture. Mr. Crooks' avowed concern in this book is "with the shaping of nineteenth-century literary culture and with its gradual disintegration". The graph starts with Francis Jeffrey and the *Edinburgh Review* and ends with Dr. Leavis and *Sentinels*. It starts with one kind of high-level journalism and ends with another.

"Journalism is a career", writes Mr. Gross; "literature is, or ought to be, a vocation." This is a matter of definition. "The main reason why a

satisfactory history of journalism will never be written is that journalism itself is such an elastic term." What Mr. Cross has attempted is a history of that elastic character, the man of letters, who at his best has a foot in both camps: his vocation is not for imaginative literature—though he may also be a Coleridge, a Thackeray, or a Bernard Shaw—but for a form, or forms, of writing which can only reach the public through periodicals of one level or another.

The history is organized in a series of chapters, generally chronological but overlapping, in each of which the tendencies of the period are exemplified in the persons of one or more outstanding characters. The chapters might have been titled in the manner of Carlyle's *Hero-Worship* lectures. First comes the man of letters as gentleman-reviewer, with Jeffrey as hero. The eighteenth-century idea

that to write for money was ungentlemanly died hard. The lord of Abbotsford was reluctantly forced into it: the lord of Newstead became reconciled to it. Jeffrey regarded his twenty-five years of editing the *Edinburgh* as an amateur interlude in the life of a professional politician, advocate and judge.

His influence as editor and critic was none the less forceful for his anonymity—an anonymity that characterized, and was all too often abused by, almost all the great nineteenth-century reviews and magazines. (It has been estimated that 90 per cent of the criticism and fiction in such periodicals in Victoria's reign was anonymous or pseudonymous). He was the first and, for all his prejudices, the most respected of that lusty regiment of Scotsmen which not only dominated the quarterlies and monthlies—Macvey Napier,

and monthlies—Macvey Napier, "Christopher North," Lockhart, John Scott and David Masson among them—but included, as Mr. Gross points out, the first editors of the serious weeklies, the *Spektor*, *Economist* and *Saturday Review*. Among the exceptions it is pleasant to find Mr. Gross lauding that in many respects most unsatisfactory personal-ity, the arch-Cockney Leigh Hunt, founder of the weekly *Examiner*.

a far more enterprising editor than any of his Tory assailants. A timeless settler-up of periodicals, at one time or another he provided a platform for most of the outstanding anti-establishment poets and critics of the age.

There was nothing of the gentleman-reviewer about Leigh Hunt; editing and writing for money was as much a bread-and-butter affair in Surrey as it had been in Gresham Street and was to become in Fleet Street.

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Amateur's Greece

First and foremost, the copious illustrations are excellent. Mr. Simpson is a little too inclined to concentrate his camera on the picturesque and artificial, at the expense of some inconsistency with the debunking spirit in which he approaches classical civilization in his opening chapters; but the quality and variety of his photographs, both in colour and in black-and-white, deserve the highest praise. The same can be said of the ruaps, which are unusually numerous, accurate and painstaking: the cartographer, Josephine Mayo, deserves special mention. Mr. Simpson himself is at his best in the chapters which he exists in the form of letters, to would-be tourists, advising them what to expect, how to get there, what to collect, and what to look at. Basically in fact, this is a guide-book, though presented in an unusual form and less dependable than the more laudatory publications of Bledeker, Murray or Hachette. *En ambaire*, *tuurais*, *indreh*, *Im*

Amateur's Arctic

Deadpan face is a quick device for injecting truth into a fantastic story. Mr. Kinnat uses it well in describing the conception and birth of the Plaisied Polar Expedition Inc., to which he was attached by R.B. News, Ralph Plaisied, an insurance salesman from Minnesota, had the biggest of his big ideas when he said that the coming ice boom argument that he was going to the Pole by snowmobile, a tracked motor vehicle capable of holding one man and hauling a sledge. No one since Peary had reached the Pole near ice, so who would come with him for a Ski-Doo ride? He quickly converted two doctors, a dentist, a teacher of geography and a computer engineer -- who knew no more about the Arctic than he did. It took him a year to

GREGORY MARTIN

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Shackled howitzer

The fault lies partly in the subject matter. Mr. Günther is essentially a chronicler of big things. The best of all his books was *Inside U.S.A.*, because the dynamism, brittle force, immense significance and sheer size of the subject exactly suited his gifts. In writing about cities, even great cities like Tokyo or Paris, he is shackled. He was never a descriptive reporter, seeking to catch the essential nuances of a place: he is the master of the grand statistic, the power syndrome, the clash of tre-

Prompted by pleasure

At first glance, his itinerary in Crete seems somewhat haphazard: the eastern half of the island, starting from Heraklion and concentrating on the coastal zones; a second trip from Heraklion, across the island to the central part of the southern coast, returning in the northern coast at Rethymon; from Rethymon across the White Mountains and down to the southern coast again at Sfakia; from Sfakia westwards to the "never-never-land" of Seliu, then back to the northern coast at Kania; and finally the far western area round Kastelli-Kissamos. Though fairly

Dracula country

his image of Rumi, which the novel helped to foster is also the one which the author, with the holiday-maker rather than the serious student

For though this immensely experienced traveller seems more easily irritated than he used to be, more naive about small matters, more concerned

Happily, however, Mr. Brynäs's approach to these sites, is not that of the amateur archaeologist, or even that of the more than usually dutiful tourist. That he is prompted by pleasure alone is evident from the nature of his appreciation. Besides, his interests are not limited to the archaeology, and for all his love and knowledge of Classical art and architecture, he discourses with equal zeal and intelligence on Byzantine icons, Venetian churches, Turkish mosques and even modern market-places. Furthermore, his scholarship is peppered with pleasing incidentals (the derivation of the word "carat", a plausible refutation of the Duke of Clarence's death by drowning in a butt of posuolus), the reason why the essential *gammal smula* is a long-established feature of the Swedish restaurant menu, &c.) and his experience of other countries enables him to make judicious comparisons and draw felicitous contrasts. Thus he suggests that the dancing floor at Knossos

Anyway, it ill becomes a London reviewer to be crumpled by Mr. Gunther, one of Britain's most perceptive and influential friends, nearly half a century, and one who only accepts with thanks and apology his summing up of our own damned, distracting town: "the greatest of all cities . . . grace, liveliness, style, good manners, and all that formidable weight." One may even make a metropolis out of Gunther, and return the compliment verbatim.

Mr. Bryans is also the sort of traveller to whom a good view is more important than good planning, good food more important than good food (though he mentions incidentally the superiority of Cretan peasant cooking to the frequently lamentable cuisine of the Greek mainland). All his journeys were made either by land bus or on foot, and he seems to have been unusually fortunate in the chance encounters which this method of travel, especially in the Balkans and in Mediterranean countries, inevitably provides and of which he took the full advantage. He is wise enough to accept people as they are and not as he (or anyone else) thinks they should be, and is never censorious, not even of the char-a-banc local cruise-ship passengers to whom Crete is just another port of call to be ticked off on their agenda of the colony of hippies who appear to have transformed the coastland at Metali into a sort of international troglodyte slum. Mr. Bryans is certainly a very likeable writer who, at an age when travel writing in particular has become almost as competitive as big business or Olympia athletics, has evidently opted out of the rat-race to follow his own bent.

The Boston Brahmin abroad

therton did not encourage men to go into the literary world as a means of livelihood or as a way of life. But the Dams were of more social importance than Hawthornes or the Melvilles. Melvilles, of course, were not a pure Bostonian family, but Herman Melville married the daughter of Charles Shaw (of whom Richard Henry Dana came to have a poor opinion). Longfellow and Lowell celebrated funerals as men

In other ways, Hana had serious limitations as a travel snail. He came to the Orient as Americans put it, conscious of the fact that he knew very little about it. Unfortunately, he had no such modesty when he came to Europe. Thus, he was under the impression that the cathedral of Cologne was now a Protestant shrine with Catholics pushed into the corner. The great cathedral was completed under the Catholic

his fellow-sailors who had made the voyage to California with him, approached him for his silence on the "shacking-up" with Indian girls in California. One suspects his visits to the various brothels of Hanoi, New York, Shanghai, and other cities may not have been quite so pure as this record would suggest. Nevertheless, Dana was a man of courage, public spirit, and industry, although he gives the impression

Dana was not always an observer; for example, he assumed that the Sikhs were as dark as African Negroes; they were not, and not, that he deserves much criticism, scholarly and, if you prefer, pedantic treatment than he has in this expensive book.

Gate-crasher in the Shelley circle

I have trodden life alone with
guide and without a companion
leave with me, I have
never yet ventured

clearly she had every opportunity to catch the poet in action had she been an inquiring extrovert. But for a self-entangled woman, broadening her "selfish" human choices to include the thoughts in the

been installed in Moscow. Instructed
to destroy evidence for which they
surely receive their share in
chance to look around her in

her
a sh
y pre-
revel

short. (4 more scenes)
1. In the first scene, she is in the
what she desires. To find and take
out in her memory. No more
needed; she should now be le

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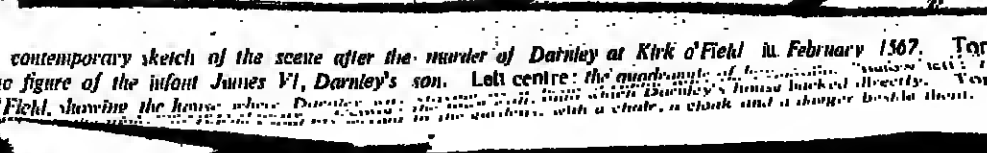
hand of his need much more probably by comprehensive reference to his contemporary rivals. This would at least help to explain why, in a new first week's *Quotations from Unpublished and Unpublished Writers* (Newnes, 514pp. £2 10s.),

those writers who are taken very much more seriously in the East than in the West, but the Moscow authorities may have earned themselves an unmerited measure of sympathy here.

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life which was ominous from its beginning. Succeeding her father James V as an infant in 1542, she was sent at the age of five to the safety of the French court to grow up, under the affectionate and skillful training of her mother's Guise kin, as a foreigner to her own people. She learnt to regard her far-off kingdom as a satellite best ruled, even for its own good, in France's interest. Briefly Queen of France, she came at last to her throne in 1561. In a country, of which she could remember little, convulsed by civil war, foreign intervention, and a great religious revolution. Her only available counsellors were nobles almost without exception as selfish, greedy and quarrelsome as Lady Antonia depicts them. It is questionable whether, a Frenchwoman in all essentials, ignorant of statecraft and of no great intellect, she could possibly have controlled so challenging a heritage. The marvel is that she did rule it, in a way, for as long as six years.



To the Tudor Mood was a French upbringing. France was a far greater contrast than England or Scotland between archy and nobility enjoying it of Renaissance splendour and a neglected and negligent antry, and must have warped understanding of the social life of Scotland. France too might give her the "predilect intrigue" which Lady Antonia prizes in her. That formed out in the webbs of mystery shroud the catastrophe of Field, Mary's apparently with her to Bothwell when he went to Dunbar, and the B. pol. It is right to remind most of the evidence, kept constantly on hand, under to the evidence of the C. would be thrown out of

Dr Luscombe discusses conflicting estimates of Abelard in the twelfth century and later and influence on his contemporaries and successors. He provides an account of the writings and varied fortunes of Abelard's disciples and shows how such leading medieval writers as Roland (Pope Alexander III), Gratian of Bologna, Peter Lombard, Robert of Melun and Richard of St Victor adapted extended his ideas.

Perhaps the stringest touch for

"The Fire-Dwellers"

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Little magazines in German

By PATRICK BRIDGWATER

Around seven of the magazines reviewed here were founded in the past two or three years: in the Federal Republic in particular the little mag industry is booming. Indeed, from the outside it sometimes seems that there are too many magazines publishing too few writers, for many newly founded magazines seem to print the same old (in fact, they are mostly young) "little mag writers": in time even the underground develops its own "establishment."

Outstanding among the magazines under review is *neue* (ed. Günter W. Lorenz), founded in 1963. Each number of this most attractive bi-monthly has a special theme. It is especially strong on concrete poetry, and its 1965 number on "Literatur in Lateinamerika" constituted an excellent anthology of recent prose and poetry (the poetry being printed in Spanish as well as German).

A newcomer to the sparse ranks of Swiss little magazines is *aperté* (ed. F. von Amman, Sergius Gähwiler and Peter Lehmann), founded in June, 1967. Each number of this bi-monthly is similarly built around a particular theme: two of the first five numbers were devoted to "Politik," the *aperté* of the young Swiss-German writers are to be found among the contributors. The second number was devoted to contemporary dialect literature, while the third and fourth numbers covered SF and satire respectively. The first special pamphlet number was prompted by the Russian invasion of Czechoslovakia, which it condemned in the name of the Kulturpolitisches Podium Bern, to which many of the contributors belong.

A third Swiss magazine, *Polemik* (ed. Wilfried Jaensch), was founded in 1963 and appears irregularly; the contributors are members of the Basle discussion group "Der Zirkel" which meets fortnightly. *Polemik* was formerly subtitled "Blätter für die Nach-Moderne," but this somewhat misleading subtitle was dropped after the first cycle of five numbers, when the magazine became more politically engaged, or, better, when the attitudes which had been implicit became explicit. But although *Polemik* periodically contains highly intelligent critical essays on con-

temporary literature, and indeed occasionally publishes poetry, this is essentially an intellectual review concerned with the analysis of political philosophy and ethics from a Marxist position. The standard of debate is high. *Polemik*, like *aperté*, is photocopied.

Der Bogen (ed. Heinz Pöschel) is an excellent but little-known Austrian quarterly founded by the poet and artist Hans Lebi in 1961. It has a strong and varied list of contributors, including some well-known and some competent younger Austrian writers; the standard is consistently high. The earlier numbers took the particularly attractive form of folders containing a variable number of eight-page pamphlet collections, mostly of poetry, though some contained prose, for instance by Heimito von Doderer. The editions are small, averaging a thousand copies. The line-outs by the late Hans Lebi, and by Wilhelm Seipp and Franz Milan Wirth are unusually good.

Schöngeist - der esprit (ed. Detlef Rohde) was founded some five years ago; after a year's interval, No. 11 (summer, 1968) appeared in a striking new format: a sheaf of inner soles (size 8), well printed and with excellent graphics; collectors will either have to wait then or keep them in a shoe box. Within this original, characteristically provocative format appear contributions by the avant-garde establishment from Raul Hausmann to Ernst Jandl, from Erich Fried to Michael Horowitz (there are several English contributions).

Levi's (ed. Adam Seidel), devoted to literature and art, is the most "aesthetic" of the West German avant-garde quarterlies, and one of the most carefully produced: the first six numbers appeared under the title *Yankee* (Hanover, 1958-61) and were reprinted in 1968 in an edition of two hundred copies as *Levi's (Samuel-Johnson)* (DM 50). Though primarily directed at art-lovers—each number contains an original lithograph, serigraph, &c.—it carries equally good literary contributions, also from the avant-garde establishment. The available number (14) contains a monograph devoted to Christian Meier which includes an extended essay by Claus Bremer on why Meier works only with minor,

and several figure-poems by Bremer, as well as poetry by Peter Handke and Peter Chotjewitz.

Intentioned, Bernd Kustka's quarterly founded in 1967 and featuring literature, graphics and photographs: it is well produced by typewriter offset. The juxtaposition of poetry and art-photographs/graphics is sometimes particularly successful, giving the other a further dimension. In general the magazine is stronger on the art than on the literary side. There is little poetry or prose to match the standard of the designs by Josef Giese, or the photographs by Peter Schneider and Wolfgang Kessler.

Another very promising newcomer is *Edelmann*, a bi-monthly founded last year. Edited by the owner of a twelve-year-old private press which publishes a series of "fb-Erfindung" it is most professionally produced in letterpress, and Friedl Brehm's notes on his aims (in No. 21, again well for the future of the magazine. *Edelmann* has a strong list of contributors, in the first three numbers, including some young writers associated with, and several editors of, other magazines: it is therefore to be hoped that the editor remains determined to avoid the clichés in which so many little magazines sooner or later succumb—ironically, since many are founded in reaction against the clichés of other, established magazines.

Until January, 1969, *es darf* came out in two separate editions, each of five hundred copies, with different editors and editorial policies, but with some contributors in common. The photocopied West German edition (ed. W. Christian Schmitt) was founded in 1966; the printed Berlin edition (ed. Matthias Borgmann) was only started last year but has now been discontinued. Though very much of a little magazine—some twenty-five pages—*es darf* seems firmly established, with a style of its own: it is essentially a poetry magazine printing better (than average) graphic work. The most interesting feature appeared to be its exclusivity to the Berlin edition: in each issue a young poet for instance, Sigrid Ganeh, Christoph Schubert) was invited to write about his own work—an exercise

which is instructive for poet and reader alike.

Since January, 1969, the Berlin edition of *es darf* has been replaced by *das ei* (ed. Matthias Borgmann). Well produced (in an edition of a thousand copies) in a mixture of phototype and letterpress, the first number of *das ei* is very promising: the overall impression is one of competence and confidence. It starts with the advantage of the editor's considerable experience: but it is a pity that the large poster which comes with it is not more exciting. Once established, it is to be hoped that *das ei* will carry more original literary contributions as opposed to the admittedly high-quality—reprints in the first number which really go against the whole idea of a literary magazine.

konkret (ed. Klaus Rainer Rühl) is a relatively old-established politico-cultural fortnightly. The American-style format goes with a far-left, anti-American stance. Judging by the numbers available the nude appears to be regarded as a necessary *Formprinzip*: inside the titillating covers Batman consorts with "Madame Vietkong." The mixture is essentially sex, sadism, and socialism, with the two former used to sell the latter. *Kultur* outweighs culture: literary contributions are few, and tend to be subordinated to other considerations—instead of poetry, we are presented with "Sex und Lyrik." The most interesting "literary" contributions in these numbers were the texts of a discussion between Peter Weiss and Erich Fried, and of an interview with Heinrich Böll, both concerned with the invasion of Czechoslovakia.

Unité, organ of the "Littérature Union c.v. Saarbrücken," a local literary society with an international membership, was founded in 1956 and appears quarterly in an edition of two thousand copies. *Unité* is comparable to *Poetry Review*: it prints poetry of the same, mostly (though not exclusively) rather traditional type, and also goes in for poetry in translation (the foreign poets translated tend to be at least better known than the German ones). In short, a good honest poetry magazine which also includes reviews and some critical articles.

There are a number of ways of writing a history of contemporary literature. One is to hunker the complicated and difficult issue of various genres. Poetry, prose, plays, &c., are also published, and it is the criticism that makes length. A prime example of this method is the last volume of the *History of English Literature*, published by the critical anthology, *Lyons* of Hamburg University. *Lyons*'s interests go beyond faith concise introductions to each of its burdens, to clarify the new ideology and to enforce the national element in Italian culture which had been subordinated in Fascism. Hence *Il Poetismo* popularized Hemingway, Joyce, Sartre, Mayakovsky, and Brecht and attempted to outline what was going on culturally in Egypt, China, Russia and Spain. Vittorini also included enquiries into national entities and problems such as FLAI, Montecarlo, IRI, Catholicism, the school and the poverty of the Mezzogiorno. "To hell with consolation," he said, "let us combat it and be ourselves." Vittorini obtained special permission from Togliatti, the leader of the Italian Communist Party, to disavow Marxism but remain a communist.

The second great postwar influence was that of Antonio Gramsci, who died in a clinic in Rome in 1937. His writings express in a clear and forceful way the reasons for the polemics of contemporary Italian literature. Although he wrote in prison during the Fascist period, he had a formidable grasp of the problems which were to beset postwar Italian writing. His *Lettere dal carcere*, posthumously published in 1947, affected all serious writers, from Vittorini to Pasolini and Sanguineti. His attack on Croce in *Il materialismo storico e la filosofia di Benedetto Croce* is masterly. He described the philosopher's work as being founded on a degenerate and mutilated understanding of Hegel.

Of the new writers Aldo Calvino is the most interesting. In *Il sentiero del pino di riggio* he shows how the Resistance was likely to lose itself in the maze of possible ways of action, while it was in fact a marvelous world of adventure. A neo-realist writer had at last achieved a limpid prose, a happy strain of fantasy and a consciousness of the problems and potential contribution of dialect. The sterilization by repetition of neo-realism forced Calvino to turn to fables, which he manipulated with brilliant results. The new age, said Calvino, the age "between Buchenwald and the H-bomb" had begun. Calvino left the Communist Party after the occupation of Hungary in 1957 and his work becomes more and more fantastic and imaginative in *Le cosmicomiche* (1965) and *Il con zero* (1967). "The fact," as Calvino said, "that we are obliged to rethink the moon in a new way

with an understanding of the political left has many advantages. The influence that permeates the book is that of Elio Vittorini (the subject of a leading article in the *733* of August 24, 1967). Vittorini's influence was exerted through his own writings, through the periodical *Il Politecnico* and through his position as literary adviser to Arnaldo Mondadori of Milan, the biggest publishing house in Italy. After the war he decided that it was useless to debate whether the literature of the past twenty years (excluding poetry which had a special exemption) was to be condemned or condoned. What was urgent was the necessity to do something now, and this he saw as an educational task—to free Italian culture of its burdens, to clarify the new ideology and to enforce the national element in Italian culture which had been subordinated in Fascism. Hence *Il Poetismo* popularized Hemingway, Joyce, Sartre, Mayakovsky, and Brecht and attempted to outline what was going on culturally in Egypt, China, Russia and Spain. Vittorini also included enquiries into national entities and problems such as FLAI, Montecarlo, IRI, Catholicism, the school and the poverty of the Mezzogiorno. "To hell with consolation," he said, "let us combat it and be ourselves." Vittorini obtained special permission from Togliatti, the leader of the Italian Communist Party, to disavow Marxism but remain a communist.

Manacorda has none of the brilliant succinctness of Contini, but he makes his way painstakingly through the tangles of the Italian literary scene with a remarkably sure foot. From Tullio Pinot's manifesto and the battles of the communist *Rinascita* with Francesco Flora's *Aretina* to the meetings of the "63 Group" in Palermo in 1963, at Reggio Emilia in 1964 and again in Palermo in 1965, and the progress of the key periodicals *Il Manifesto*, *Il Verri* and *Granta*, everything is covered.

In his brief preface, Manacorda outlines the difficulties of writing a history of contemporary literature, the problem of perspective and the risk of personal bias in dealing with living persons. He rarely makes decisive value-judgments on individual writers as Contini so often does, but his tone is clear-headed and objective. His point of view is leftist, but is in no way dogmatic or bound by party prejudice. So many of the postwar writers are or have been communists or fellow-travellers that an historian

in December 1926 not only and Stresemann were engaged. The German Social Democrats were responsible for the arrest of Seckel's authority in the Republic; they were responsible for the silence of the Communist cooperation. Reichswahr, while approving of Stresemann's ostensibly pro-Western policy, suggested that they accepted appeals to their government. After the speech, the Marx cabinet was in the Reichstag on December 11. In spite of the revelations about the Reichswahr and Russia, Stresemann succeeded in obtaining international agreement for the departure of the Control Commission from Berlin not later than January 31, 1927; while the German Minister in Brussels reported that Belgian opinion was disturbed, it was obvious that both Chamberlain and Brinnd were willing to close their eyes to a good deal in order to preserve the Locarno. But up more was heard of "Thyri" otherwise. Strangely enough, "Rochnig" and other representatives of the Saar had made difficulties about the conditions proposed for the return of that territory to Ger-

many, and in her overall judgments on individual writers does not always take into account another important factor: the ideas these writers express, as distinct from their language. Symptomatic here is her frequent use of Gadda as an *exemplum*. Why, one wonders, since, leaving language aside, Gadda's ideas are unimportant.

Luckily, this tendency is counteracted in two lively essays which dismantle the paper castle of a certain section of the avant-garde who, doggedly intent on contemplating their navel, preach and practise a new language of non-communication, the "religion of" demystification." How strange! as Professor Cori says: "They want to fight a real mystification of the language at the level of communication by means of a total mystification of the cultural level; this way nobody can score, and the result of the match will be a tie. All all... The consequence is that we fall right back into the old Italian cult of form. God be with it, where the gods of Rome dance the dance of the golden age, and the gods of Rome dance the dance of the golden age, and the gods of Rome dance the dance of the golden age."

Professor Cori follows perhaps over-confidently, occasionally over-keenly, her chosen path, but

but they all end in a very grey atmosphere, and projects, heroic deeds, all are reduced to everyday occurrences. Cassola has two methods, fine writing and the dissolution of things into a grey shade. The years 1959-1961 were the boom years of the Italian economy. On the one hand unemployment, emigration and illiteracy continued; on the other the onset of riches hampered production. The political and party oscillations imperilled the welfare and stability of large sections of the Italian population. New capitalism came without the introduction of new industrial techniques. The problems of welfare and well-being did not substitute themselves for the traditional problems of backwardness, illiteracy, poverty and misery in large areas. They in fact coexisted with little benefit to the sufferers. With the economic boom came a boom in book-production; best-sellers invaded every home and standards were lowered. More people and more classes of people bought books, but the books, both foreign and domestic, were mediocre, with the label of masterpiece. Similarly, literary prizes multiplied and the level of the books chosen fell. Writing which put all its weight on language became more important than writing which dealt with social and humanitarian themes. Vittorini accordingly pressed for a literature more concerned with human values, saying "The task of contemporary literature is to anticipate, in the representation of the alienation of industry, the liberation from industrial alienation." But contemporary literature was to fail him.

The first indication of this failure came in June, 1962, when Pio Pasolini outlined his views on the literary crisis. As he said in his last verse: "Nella storia nostra e nella specie mia (non la poesia è in crisi, ma la crisi è in poesia)." The real crisis was the crisis of language and this Manacorda has dealt with admirably in chapter two of the third part of his book.

Manacorda pays respectful homage to Carlo Emilio Gadda's integrity and his synthesis of ideology and style in *Quer pasticciaccio di via Merulana* ("That ugly business in Via Merulana") but to him Giorgio Bassani and Carlo Cassola are the two authors who most typically represent the ideal, moral and stylistic crisis of the late 1950s. They understood the facts of life to be empty (Cassola) or absurd (Bassani). Bassani shows his great ability to describe a place and its people in *Il giardino dei Finzi Contini* and the depths of isolation and grief in *Gli orchidei d'oro* and *Diavoli e portati*. Similar elements are presented less tragically by Cassola,

genius" of a writer without closely relating him to the political and ideological conventions of his time and region. Thus Maria Cori puts into perspective regional characteristics of Italian literary history till now ignored.

She uses modern linguistic methods with unfailing discrimination to analyse the work of ghosts and gods alike. In each case she pinpoints, through subtle and painstaking analysis of detail, that moment when a language becomes indebted to a certain set of ideas, and hence to the history from which those ideas sprang. And consequently she shows how history and literature can be to some extent explained through the study of their language. A good case in point is Sannazaro. Here Maria Cori brilliantly shows how critics have mistaken for pure, invention what Sannazaro had in fact made his own only after long labour in the wide field of fifteenth-century pastoral traditions of poetry.

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In 1958 the evergreen Luciano Anceschi had initiated the publication of the review *Il Verri* and this periodical was destined to be the organ for the "new literature." The function was not immediately apparent, but it gradually became clear with the appointment in the editorial board of Nanni Balestrini in 1957, Bruno Barilli and Alfredo Giuliani in 1960 and, later on, Fabio Pirelli, Umberto Eco, Angelo Gherardini, Antonio Porta and Edoardo Sanguineti, the elite of the new avant-garde. *Il Manifesto*, a collection of poems by Elio Pagliarani, Giuliani, Sanguineti, Balestrini and Porta, was published in Milan in 1961 and a revised edition by Einaudi in Turin in 1965. The "63 Group" had its first meeting in Palermo in October, 1963, and the literary revolution was on its way. It is brilliantly analysed by Manacorda in the third chapter of his part three, "Le neoavanguardie."

To Manacorda, Sanguineti is the most representative writer of the new avant-garde, but he does not get a word of mention from Contini, except as the editor of the works of Guido Guazzoni. Contini's anthology and Manacorda's literary history are not only complementary to each other, but also combine to provide an outstanding picture of the literature of the past thirty years. Contini provides the magisterial verdicts and Manacorda the social, political and economic background and the essential continuity. Contini leads us on from 1860 and Manacorda elucidates the later periods and movements. Each is essential to the other and both are indispensable to anyone interested in the development of contemporary Italian literature.

Pasolini in *Avanti Avanti!* for December, 1968 declared that the avant-garde had burnt itself out. Alfredo Giuliani's resignation from the editorship of *Quintini* in the twentieth number, March, 1969, seems to indicate that Pasolini is right. What poetry will spring from the ashes remains to be seen.

THE TIMES

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Germany and the League of Nations

Akten zur deutschen auswärtigen Politik 1918-1945. Series B: 1925-1933. Volume I, 2: August 1925-Dezember 1926. 712pp. DM 46. Volume III: Dezember 1925 bis Dezember 1926. 560pp. DM 39. Göttingen: Vandenhoeck & Ruprecht.

The first of these volumes deals with Germany's relations with France, Great Britain, Belgium and everything to do with reparations, disarmament and Germany's entry into the League of Nations. Her relations with Russia, Poland and the Baltic states during the same period were covered in Volume II. 2 (reviewed here August 29, 1968).

Volume I, 2 sees Germany's entry into the League of Nations with a permanent seat in the Council, but above all it revolves around Stresemann's account of his meeting a few days later with Briand at Thoiry on September 17, of which there was no other German witness: the only other person present was the French press attaché in Berlin, Oswald Hesnard. If this account is exact one cannot help feeling that Briand spoke rather irresponsibly, suggesting that the Treaty of Versailles could be thrown overboard without consulting the smaller powers. Indeed to suggest that Belgium should give back Eupen and Malmédy to Germany seemed to ignore the Treaty of Locarno, and it is uncertain that the Belgians were as willing to do this as Briand and Stresemann seem to have presumed,

even against German payment (there is a reference in one German document to the hostile intrigues of the Queen of Belgium Elisabeth of Bavaria) which makes one wonder. When the Poles objected that the return of Eupen and Malmédy would jeopardize the whole peace settlement, they were not entirely wrong.

The German background to this outwardly rosy Locarno period has a slightly sinister flavour. We see here Stresemann and his colleagues doing all they can—naturally—to cash in on Briand's attitude of incredulity towards his own military advisers. They claim that, as a member of the League of Nations, Germany can no longer accept the Inter-allied Military Control Commission but only League *ad hoc* investigations like everyone else. League circles in Britain, the Germans noted, thought the demilitarization of the fifty-kilometre strip east of the Rhine incompatible with League membership although that, too, had been accepted at Locarno. But the German documents show that the Germans had plenty to conceal from the Control Commission: the fortifications in Königsberg, the Black Reichswehr, and so on. Worst of all, perhaps, rearmament on Soviet territory—although this was technically outside the scope of the Treaty of Versailles. When early in December, 1926, E. A. Volpi, the *Maatschappij Guardian* correspondent in Berlin, commented upon the clear evidence of this which had come to hand, he suggested that only the Reichswehr people, meaning

Seckel who had just been obliged by Gessler to resign, were to blame, and that the innocent Stresemann's true policy had been blocked by them. But the German documents make it perfectly clear that Stresemann knew all about the Russian military connexion which he made no attempt to cut in spite of "the spirit of Locarno." The German Liga für Menschenrechte, including a journalist called Mertens, had during the summer and autumn of 1926 caused to be published in various journals certain revelations about German rearmament. The Reichswahrminister attributed these publications to French and Polish intrigues, and to Czech money, intended to prevent German entry into the League, and then to block the Thoiry programme.

The forty-third session of the Council of the League of Nations was held at Geneva from December 6 to 11. In spite of the revelations about the Reichswahr and Russia, Stresemann succeeded in obtaining international agreement for the departure of the Control Commission from Berlin not later than January 31, 1927; while the German Minister in Brussels reported that Belgian opinion was disturbed, it was obvious that both Chamberlain and Brinnd were willing to close their eyes to a good deal in order to preserve the Locarno. But up more was heard of "Thyri" otherwise. Strangely enough, "Rochnig" and other representatives of the Saar had made difficulties about the conditions proposed for the return of that territory to Ger-

many. In any case Briand's position had weakened, as that of Poincaré and the franc had strengthened. (A) Thoiry financial help from Germany was to have bought the scrapping of all these clauses of the Treaty of Versailles, while ending the working of the Dawes Plan. (I) The Germans actually believed that, when Hesnard on November 18 suggested that they should buy up *Le Matin*, he was speaking, as he often had, on behalf of the despairing Briand. A week before the Germans had had reason to believe that Foch had protested against Briand's pro-German policy, threatening to resign if the Control Commission were withdrawn.

Stresemann's return from Geneva coincided with Scheidemann's attack on December 16 in the Reichstag upon the Russo-German military connexion. Other Socialist leaders had severely criticized the Reichswahr for secret rearmament, and on November 29 Mertens had written a challenging letter to the German War Office from Switzerland. On his return to Berlin Stresemann left all his work to be in danger, and at a secret meeting on December 18 he implored his most important colleagues to behave with discretion; he asked for dilatory treatment of the proceedings which had been initiated against Mertens. It is interesting that Stresemann had not hesitated at Thoiry otherwise. Strangely enough, "Rochnig" and other representatives of the Saar had made difficulties about the conditions proposed for the return of that territory to Ger-

many, and in her overall judgments on individual writers does not always take into account another important factor: the ideas these writers express, as distinct from their language. Symptomatic here is her frequent use of Gadda as an *exemplum*. Why, one wonders, since, leaving language aside, Gadda's ideas are unimportant.

Luckily, this tendency is counteracted in two lively essays which dismantle the paper castle of a certain section of the avant-garde who, doggedly intent on contemplating their navel, preach and practise a new language of non-communication, the "religion of" demystification." How strange! as Professor Cori says: "They want to fight a real mystification of the language at the level of communication by means of a total mystification of the cultural level; this way nobody can score, and the result of the match will be a tie. All all... The consequence is that we fall right back into the old Italian cult of form. God be with it, where the gods of Rome dance the dance of the golden age, and the gods of Rome dance the dance of the golden age, and the gods of Rome dance the dance of the golden age."

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Little magazines in German

By PATRICK BRIDGWATER

A GOOD MANY of the magazines reviewed here were founded in the past two or three years: in the Federal Republic in particular the little mag industry is booming. Indeed, from the outside it sometimes seems that there are too many magazines publishing too few writers, for many newly founded magazines seem to print the same old (in fact, they are mostly young) "little-mag-writers": in time even the underground develops its own "establishment".

Outstanding among the magazines under review is *neuro* (ed. Günter W. Lorenz), founded in 1963. Each number of this most attractive bi-monthly has a special theme. It is especially strong on concrete poetry, and its 1965 number on "Literatur in Lateinamerika" constituted an excellent anthology of recent prose and poetry (the poetry being printed in Spanish as well as German).

A newcomer to the sparse ranks of Swiss little magazines is *apert* (ed. Fagan Amman, Sergius Golovin and Peter Elmer), founded in June, 1967. Each number of this bi-monthly is similarly built around a particular theme: two of the first five numbers were devoted to "Politik", the *spezialheft de maihem*. Most of the outstanding younger Swiss-German writers are to be found among the contributors. The second number was devoted to contemporary dialect literature, while the third and fourth numbers covered 'S' and 'stirre' respectively. The first special pamphlet number was prompted by the Russian invasion of Czechoslovakia, which it condemned in the name of the Kulturpolitische Podium Bern, to which many of the contributors belong.

A third Swiss magazine, *Polemos* (ed. Wilfried Jaensch), was founded in 1963 and appears irregularly; the contributors are members of the *Kulturbewegung* group "Der Zirkel", which meets fortnightly. *Polemos* was formerly subtitled "Blätter für die Nach-Moderne", but this somewhat unimpressive subtitle was dropped after the first cycle of five numbers, when the magazine became more politically engaged, or, better, when the attitudes which had been implicit became explicit. But although *Polemos* periodically contains highly intelligent critical essays on content-

ary literature, and indeed occasionally publishes poetry, this is essentially an intellectual review concerned with the analysis of political philosophy and ethics from a Marxist position. The standard of debate is high. *Polemos*, like *apert*, is photocopied.

Der Hugo (ed. Heinz Potzsch) is an excellent but little-known Austrian quarterly founded by the poet and artist Hans Leeb in 1961. It has a strong and varied list of contributors, including some well-known and some competent younger Austrian writers; the standard is consistently high. The earlier numbers took the particularly attractive form of folders containing a variable number of eight-page pamphlet collections, mostly of poetry, though some contained prose, for instance by Heimito von Doderer. The editions are small, averaging a thousand copies. The line-ups by the late Hans Leeb, and by Wilhelm Seipp and Franz Milan Wirth are unusually good.

Schlingel-der esprit (ed. Detlef Rohde) was founded some five years ago; after a year's interval, No. 11 (summer, 1968) appeared in a striking new format: a sheet of inner soles (size 9), well printed and with excellent graphics; collectors will either have to own them or keep them in a shoe box. Within this original, characteristically provocative format appear contributions by the avant-garde establishment from Rainer Maria Rilke to Franz Janz, from Erich Fried to Michael Horowitz (there are several English contributions).

Esprit (ed. Adam Seidel), devoted to literature and art, is the most "aesthetic" of the West German avant-garde quarters, and one of the most carefully produced: the first six numbers appeared under the title *Funkelblau* (Hanover, 1959-61) and were reprinted in 1968 in an edition of two hundred copies as *Esprit* (Sammlung des IDM 50). Though primarily directed at art-lovers—each number contains an original lithograph, serigraph, etc.—it carries equally good literary contributions, also from the avant-garde establishment. The available number 141 contains a "monograph" devoted to Christian Meier which includes an extended essay by Claus Bremer on why Meier works only with mirrors,

and several ligne-poèmes by Bremer, as well as poetry by Peter Handke and Peter Cheliewitz.

Informant (ed. Bernd Kast) is a quarterly founded in 1967 and featuring literature, graphics and photographs. It is well produced by typewriter-offset. The juxtaposition of poetry and art-photographs/graphics is sometimes particularly successful, each giving the other a further dimension. In general the magazine is stronger on the art than on the literary side. There is little poetry or prose to match the standard of the designs by Peter Diemer, the collages by Josef Giese, or the photographs by Peter Schneider and Wolfgang Kessler.

Another very promising newcomer is *Edelgäuter*, a bi-monthly founded last year. Edited by the owner of a twelve-year-old private press which publishes a series of "Erstlings" it is most professionally produced in letterpress, and Friedl Brehm's notes on its aims (No. 21 August well for the future of the magazine. *Edelgäuter* has a strong list of contributors, in the first three numbers, including some young writers associated with, and several editors of, other magazines; it is therefore to be hoped that the editor remains determined to avoid the cliquishness to which so many little magazines sooner or later succumb—ironically, since many are founded in reaction against the cliquishness of other, established magazines.

Until January, 1969, *ex dorf* came out in two separate editions, each of five hundred copies, with different editors and editorial policies, but with some contributors in common. The photocopied West German edition (ed. W. Christian Schmitt) was founded in 1966; the printed Berlin edition (ed. Matthias Baumgartner) only started last year but has now been discontinued. Though very much of a little magazine—some twenty-five pages—*ex dorf* seems firmly established, with a style of its own: it is essentially a poetry magazine pinning better-than-average graphic work. The most interesting feature appeared to be exclusive to the Berlin edition: in each issue a young poet (for instance, Sigrid Gähle, Christl Schubert) was invited to write about his own work—an exercise

which is instructive for poet and reader alike.

Since January, 1969, the Berlin edition of *ex dorf* has been replaced by *das ei*, ed. Matthias Baumgartner. Well produced (in an edition of a thousand copies) in a mixture of phototype and letterpress, the first number of *das ei* is very promising: the overall impression is one of competence and confidence. It starts with the advantage of the editor's considerable experience; but it is a pity that the large poster which comes with it is not more exciting. Once established, it is to be hoped that *das ei* will carry more original literary contributions as opposed to the admittedly high-quality reprints in the first number which really go against the whole idea of a literary magazine.

kunkel (ed. Klaus Rainer Rühl) is a relatively old-established political-cultural fortnightly. The American-style format goes with a far-left, anti-American stance. Judging by the numbers available the made appears to be regarded as a necessary *Fortsetzung*: inside the titillating covers, Baumgartner consorts with "Madame Vietkong". The mixture is essentially sex, sadism, and socialism, with the two former used to sell the latter. *Kultur* outweighs culture: literary contributions are few, and tend to be subordinated to other considerations—instead of poetry, we are presented with "Sex und Lyrik". The most interesting "literary" contributions in these numbers were the texts of a discussion between Peter Weiss and Erich Fried, and of an interview with Heinrich Böll, both concerned with the invasion of Czechoslovakia.

Organ of the "Literarische Union e.V. Saarbrücken", a local literary society with an international membership, was founded in 1956 and appears quarterly in an edition of two thousand copies. *Union* is comparable to *Poetry Review*: it prints poetry of the same, mostly though not exclusively, rather traditional type, and also goes in for poetry in translation (the foreign poets translated tend to be at least better known than the German ones). In short, a good honest poetry magazine which also includes reviews and some critical articles.

der literat (ed. Theodor Tautsch), organ of the "Schutzverband Deut-

scher Schriftsteller Hess", founded ten years ago, is a monthly and specializes in literary criticism, and more especially in views of the current state of various genres. Poetry, prose, and plays, &c., are also published, but it is the criticism that makes its length. A prime example of this very professional magazine is

Mention should also be made of *History of English Literature*, of the annual *Lyra* (ed. another way is to compile a personal critical anthology exemplifying different types of artistic experience, club's interests go beyond both concise introductions to each to culture and society in general and head-notes on the chosen more than half the contributors). This method was used by *Lyra* in literary ones (ranging from *Contini* in his *Literatur* original poetry and prose to *Elfhild* in 1961-1968) reviewed Nietzsche and C. F. v. Weizsäcker on January 16, 1968). The most of the academic-critical side. It is for the general reader, it is to write a *konspekt* (ed. Volker Kippenberger and detailed survey of a new biannual "Taschenbuch der Literatur". No 1 is this last is the method chosen by *Lyra* in literary ones (ranging from *Contini* in his *Literatur* original poetry and prose to *Elfhild* in 1961-1968) reviewed Nietzsche and C. F. v. Weizsäcker on January 16, 1968). 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her crew are cast in excessively heroic moulds and the account of the final fighting is impossible to follow in the complete absence of maps. It is still a readable story but not as significant as Mr. Hoyt claims.

Miss J. H. B. *Handbook of Country Things* 175pp. Wyndham and Nacey. £2.

The country things are American and the happenings those of a bygone way of life. This elegantly produced book, with its abundance of pen-and-ink sketches in text and margins, records in a countryman's simple language what he has heard from his grandfather of the life, occupations and crafts of those who inhabited the log cabins in the pioneering days of the early nineteenth century.

Owens, A. F. H. *The Records of the Commissioners of Sewers in the Parts of Holland, 1547-1601*. Vol. II. 190pp. Lincoln Record Society. £3.

Fenland drainage activities under the Tudors are illustrated by the surviving records of the Holland Courts of Sewers, the publication of which the Lincoln Record Society resumes, after a lapse of some years, in this second volume. Mr. Owens, of the Cambridge University Library, who succeeds the late Miss Kibb as editor, describes his treatment of these records in an introduction, and provides full indexes.

Transactions of the Thorp Society. Vol. 71. 100pp. Nottingham: Thorp and Sons for the Society.

The first of thirteen papers on Nottinghamshire history and archaeology lists and describes the objects found in a Roman well recently investigated in a parish south of Nottingham. The late Sir Frank Stenton, to whom the volume is dedicated, is the author of the paper which begins with a chapter on King Canute in 950. Other contributions are concerned with education in the age of apprenticeship, Thorp's animal illustrations, and local parks during the past two centuries.

Journalism

Morley, David and Perry, Michael. *The Printing Press*. 111pp. Fawcett Press and S.P.C.K. 15s.

These two authors, each with experience of journalism, consider for the benefit of the clergy and their people such things as parish magazines, advertising and the like. The book, which is sympathetic and sensible, ought to be widely read, but alas, there seems to be no way of teaching some people to make what they write

readable, and the magazines are likely to remain what they were.

Librarianship

Baker, W. L. K. G. *Industrial Librarianship throughout the World*. 184pp. Pergamon Press. £2 16s.

Volume II of the International Series of Monographs in Library and Information Science preaches the value of industrial libraries as aids to productivity, and the provision of such services as they exist today in Britain, Ireland and many overseas countries and ends with a chapter on the management of the industrial library. The author is Lecturer in Librarianship, City of Liverpool College of Commerce.

Natural History

Legner, Henry. *Old Hares*. 107pp. John Baker. 30s.

A nicely judged mixture of information, reminiscence, and reflection, written as so many of the better animal studies by a field sportsman. Highly-strung creatures that do not make the best of pets, hares have some pleasantly eccentric ways, including an inclination to congregate in and around airfields, possibly drawn by the dust which is plentiful to please them. Like all Mr. Legner's writing this book offers learning lightly worn, much of it acquired by personal experience.

Naval Studies

Legner, Henry. *Home Port Singapore*. 33pp. Oxford University Press for the Straits Steamship Co. £4 5s. 6d.

The author was formerly Raffles Professor of History in the University of Singapore. This is the history of the Straits Steamship Company and of the port with which it has been so closely associated since its beginning in 1880. Much of the duty carried out by the company since the Second World War and the subsequent changes which faced the company, with even more threatening problems than those of the war.

Railways

Hoot, K. *North-East England*. 110pp. David and Charles. £2 2s.

This is in the nature of a companion volume to Mr. Hoot's history of the railways in the north-east. His selection covers most aspects of the Iron Age, in the region where railways began and shows how the North-Eastern Railway, the largest company, served coal, steel, agriculture, the ports, seaside towns and the ordinary traveller. It is illustrated by some shots of bridges, railway houses and railway people.

Science

Snay, C. P. *The Two Cultures: and a Second Look*. 108pp. Cambridge University Press. 12s. (Paperback, 6s.).

Lord Snow's famous Rede Lecture, which said something that millions were obviously longing to say all over the world, was published in 1959 and republished in 1964 with the addition of a second part. The two parts, now issued in a paperback edition, have lost none of their relevance over the years.

Young, J. Z. and Margalens, Tom. *Editors: From Molecule to Man*. 215pp. Thames and Hudson. 6s.

Only a few years ago, any work of biology for a general audience tended to be not so much a synopsis of more scholarly work, but a series of watered-down excerpts from them. Times have changed, and this is largely because it is now possible to explain so many more biological processes in terms of physics and chemistry, which lend themselves to generalization and hence concision. The character of *From Molecule to Man* reflects this revolution. Its pages are large, readable, relevant, but the unusually well-edited and concise text is a masterpiece of clear exposition. This is no coffee-table book in the derogatory sense, and anyone prepared to read it carefully will find in it something of a biologist. Filling into eight independent sections, each by an expert in his subject, it ranges from the non-living molecule in the living, from cell to man, from virus to cancer, and from the behaviour of the individual to that of the species. The diagrams are clear and attractively drawn, and the photographs—especially those in colour—are often intrinsically very beautiful and always relevant. The only regret is that this is unlikely to be adopted as a textbook in our schools where the recent revolution in publishing methods is little heeded, and where survival of the cheapest is law.

Thompson, K. G. *Home Port Singapore*. 33pp. Oxford University Press for the Straits Steamship Co. £4 5s. 6d.

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A useful addition in an area this summary of the post-war literature on the family does a job of mapping the field. I will appreciate Dr. Turner's of British kinship and kinship classifications as his remarkably clear demonstration of how family trees are set out.

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